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About the cover

New York Times best-selling children's author/illustrator Jan Brett and her husband, Boston Symphony double bassist Joe Hearne, are pleased to be a part of Christmas at Pops and to share Jan's version of *The Twelve Days of Christmas* as the cover artwork for this year's holiday concerts. "We're fortunate that Boston Pops Conductor Keith Lockhart, BSO Music Director Seiji Ozawa, and all of the members of the orchestra are able to share the beauty of music with countless people worldwide and especially right here in Boston, and we are very grateful to the audience and the many friends of the orchestra who make this possible."

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Boston's "Temple of Music": Symphony Hall at 95

Upon its completion in 1900, Symphony Hall was hailed as Boston's new "Temple of Music." Anticipating Symphony Hall's centennial in the year 2000[!], the Boston Symphony Archives has mounted an exhibit exploring the history of Symphony Hall's design and construction, and some of the interesting uses to which Symphony Hall has been put during its 95-year history. Located in the two Archives display cases in the Cohen Wing lobby, the exhibit includes programs, photographs, and architectural plans from the permanent collection of the BSO Archives.

Pictured here are a *Boston Herald* illustration from March 1, 1900, showing the "New Music Hall" under construction; and the program for the Fourth Annual Automobile and Power Boat Show of March 1906, one of many varied events for which Symphony Hall has provided a setting.

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In the spirit of the Bank of Boston Celebrity Series and the Summer Festival at Harborlights, we are privileged to play a part in presenting this year's Holiday at Pops season.

All of us at Bank of Boston wish you the happiest of holidays and a healthy and happy 1996.

Best holiday wishes,

Charles K. Gifford
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Born in Poughkeepsie, New York, in 1959, he began his musical studies with piano lessons at the age of seven. He entered Furman University in Greenville, South Carolina, as a pre-law major but eventually switched to a double major in music and German, spending his junior year in Vienna in 1979. A residency at the Aspen Festival in Colorado in the summer of 1980, working there with Leonard Slatkin, led Mr. Lockhart to commit himself to a career as a conductor. He received his M.F.A. in 1983 from Carnegie-Mellon University in Pittsburgh and remained there as a faculty member, eventually becoming Director of Orchestral Activities. During that same period, he assumed the post of Conductor of the Pittsburgh Civic Orchestra as well. In 1988, while retaining his posts in Pittsburgh, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony.

In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute, where he conducted at the Hollywood Bowl as part of the Los Angeles Summer Music Festival. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. While in Cincinnati, he designed and conducted the orchestra's educational concerts; worked extensively with the Cincinnati Symphony Youth Orchestra; and inaugurated an informal series of his own design, called "Casual Classics."

Mr. Lockhart made his commercial recording debut in 1992 as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993. In his first season as Conductor, Keith Lockhart led more than forty concerts, including twenty-five Symphony Hall concerts, five concerts at the Hatch Shell on the Charles River Esplanade, including the nationally televised Fourth of July performance (before a crowd of 325,000), appearances with the Pops at Great Woods and Tanglewood; and a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops" and led the Boston Pops Esplanade Orchestra during the opening celebration of Boston's new sports arena, the FleetCenter.

Keith Lockhart studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position since 1980. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.

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John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded five Oscars and sixteen Grammy Awards, as well as several gold and platinum records. He won both an Oscar and a Grammy for *Schindler's List*. Most recently he scored the remake of the film *Sabrina*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a flute concerto and violin concerto recorded by the London Symphony Orchestra, and a cello concerto written for Yo-Yo Ma and performed with the Boston Symphony Orchestra at the inaugural concert of Seiji Ozawa Hall at Tanglewood in 1994. A bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair, received its premiere in April 1995, and the Cleveland Orchestra has commissioned a trumpet concerto for principal trumpet Michael Sachs.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *The Green Album*, a Christmas album entitled *Joy to the World*, *Unforgettable*, a tribute to Frank Sinatra entitled *Night and Day*, an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, and *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson. Their most recent release is entitled *Williams on Williams: The Classic Spielberg Scores*, which features music from many Steven Spielberg films.

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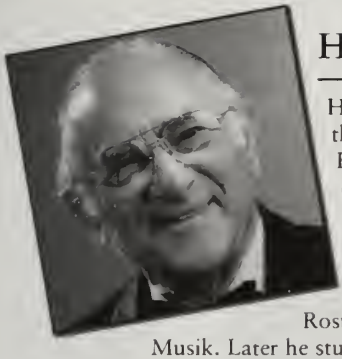

Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published last spring. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Tanglewood Festival Chorus, John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated that anniversary this past summer with performances of several major works during the Tanglewood season. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, and prominent guest conductors. The chorus has also collaborated with Seiji Ozawa and the BSO on numerous recordings. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-kai Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Festival. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

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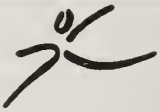

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Conductor

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JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Leo Panasevich
Gottfried Wilfinger
Raymond Sird
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Catherine French
*Bonnie Bewick
*James Cooke

Second Violins
Ronald Knudsen
Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
§Joseph Conte
§Joseph Scheer
§Daniel Banner
§Michael Rosenbloom
§Colin Davis

* *Participating in a system of rotated seating*
§ *Substituting*

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Jean Haig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Ronald Feldman
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*James Orleans
*Todd Seeber
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
§William Wrzesien

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
§Kevin Owen
Jay Wadenpfuhl
Richard Mackey
§Kate Gascoigne

Trumpets
Timothy Morrison
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Philip Swanson

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

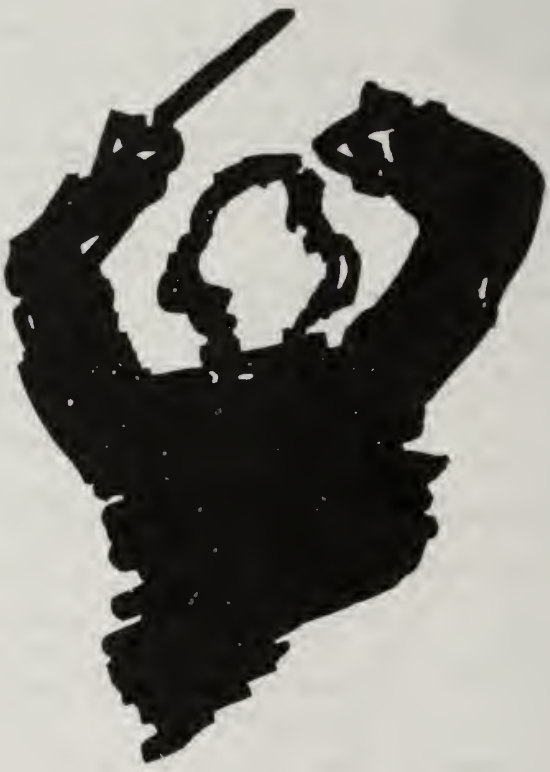
Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
James Harper

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger



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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday evening, December 16, at 7:30
Monday evening, December 18, at 7:30

HOLIDAY POPS SERIES SPONSORED BY BANK OF BOSTON
Saturday Evening's Performance Sponsored by LEXUS

A Christmas Flourish — arr. Bass
Shiloh—Joy to the World—Angels We Have Heard on High

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

The Holly and the Ivy — arr. Shaw/Parker

For Unto Us a Child Is Born, from *Messiah* — Handel

Selections from *The Nutcracker* — Tchaikovsky
The Lighting of the Christmas Tree—Final Waltz

Fantasia on Christmas Carols — Vaughan Williams
CHRISTÒPHEREN NOMURA, baritone

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Carol of the Drum — Davis-Wright

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

'Twas the Night Before Christmas — Darby-Simeone

Christmas Cajun-Style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been) Ol' Santa Claus—Jingle Bell Rock

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 35.

Special thanks to American Airlines for providing air transportation and to the Four Seasons Hotel for providing guests' accommodations.

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Baldwin Piano
The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA Records.
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Here's wishing you the happiest of holiday seasons. We hope you'll celebrate with us right through the New Year.

1784

BANK OF BOSTON

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday afternoon, December 17, at 3:30
Sunday evening, December 17, at 8:00

HOLIDAY POPS SERIES SPONSORED BY BANK OF BOSTON

We Need a Little Christmas — Herman-Gibson

Happy Holiday/The Holiday Season — arr. Mandel
Let It Snow! Let It Snow! Let It Snow! — Styne/Cahn-Mandel/Siegel
THE MANHATTAN TRANSFER

A Christmas Flourish — arr. Bass
Shiloh—Joy to the World—Angels We Have Heard on High

Away in a Manger — arr. Rice
Mary, Did You Know? — arr. Rice
JUBILANT SYKES, baritone

For Unto Us a Child Is Born, from *Messiah* — Handel
The Holly and the Ivy — arr. Shaw/Parker
Final Waltz from *The Nutcracker* — Tchaikovsky

INTERMISSION

Christmas Cajun-Style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been) Ol' Santa Claus—Jingle Bell Rock

'Twas the Night Before Christmas — Darby-Simeone

It Came Upon a Midnight Clear — Sears-Schrader/Willis/Puerling/Mandel
Santa Claus Is Coming to Town/Santa Man — arr. Paul/Mandel
THE MANHATTAN TRANSFER

Goodnight — Lennon/McCartney-Mandel
THE MANHATTAN TRANSFER

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 35.

We welcome the Sunday-evening audience to "Holiday at Pops," a special performance being broadcast live locally by WCVB-TV Channel 5 and nationally on the A&E Network. Because of the live broadcast, there will be several short commercial breaks. "Holiday at Pops" will be repeated on A&E at midnight tonight and on December 24th at 8PM and midnight (all Eastern Standard Time).

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Baldwin Piano
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THE BOSTON POPS ORCHESTRA
THE BOSTON POPS ESPLANADE ORCHESTRA*

KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday afternoon, December 20, at 3:30
Wednesday evening, December 20, at 7:30
Friday afternoon, December 22, at 3:30
Friday evening, December 22, at 7:30
Sunday, December 24, at noon*

HOLIDAY POPS SERIES SPONSORED BY BANK OF BOSTON
Wednesday Evening's Performance Sponsored by NYNEX

A Christmas Flourish — arr. Bass
Shiloh—Joy to the World—Angels We Have Heard on High

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

The Snow Is Dancing — Debussy

Christmas Carol — Ives

Selections from *The Nutcracker* — Tchaikovsky
The Lighting of the Christmas Tree—Chocolate—Final Waltz

Fantasia on Christmas Carols — Vaughan Williams
DAVID MURRAY, baritone

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Tomorrow Is My Dancing Day — arr. Hollenbeck

The Twelve Days of Christmas — arr. Finnegan
For lyrics, please see page 33.

'Twas the Night Before Christmas — Darby-Simeone

Christmas Cajun-Style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been) Ol' Santa Claus—Jingle Bell Rock

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 35.

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Boston Pops environment by Peter Wexler, Inc.
Baldwin Piano
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THE BOSTON POPS ORCHESTRA
THE BOSTON POPS ESPLANADE ORCHESTRA*

KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 21, at 3:30
Thursday evening, December 21, at 7:30
Saturday morning, December 23, at 11:00*
Saturday evening, December 23, at 7:30*

HOLIDAY POPS SERIES SPONSORED BY BANK OF BOSTON

A Christmas Flourish — arr. Bass
Shiloh—Joy to the World—Angels We Have Heard on High

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

The Snow Is Dancing — Debussy

Christmas Carol — Ives

Selections from *The Nutcracker* — Tchaikovsky
The Lighting of the Christmas Tree—Chocolate—Final Waltz

Fantasia on Christmas Carols — Vaughan Williams
CHRISTOPHEREN NOMURA, baritone

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Tomorrow Is My Dancing Day — arr. Hollenbeck

The Twelve Days of Christmas — arr. Finnegan
For lyrics, please see page 33.

'Twas the Night Before Christmas — Darby-Simeone

Christmas Cajun-Style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been) Ol' Santa Claus—Jingle Bell Rock

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells

For lyrics, please see page 35.

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Baldwin Piano
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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday afternoon, December 23, at 3:30
Tuesday afternoon, December 26, at 3:30
Tuesday evening, December 26, at 7:30
HARRY ELLIS DICKSON conducting

HOLIDAY POPS SERIES SPONSORED BY BANK OF BOSTON

A Christmas Flourish — arr. Bass

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

The Snow Is Dancing — Debussy

Christmas Carol — Ives

Selections from *The Nutcracker* — Tchaikovsky
The Lighting of the Christmas Tree—Chocolate—Final Waltz

Fantasia on Christmas Carols — Vaughan Williams
DAVID MURRAY, baritone (Dec. 23)
CHRISTOPHEREN NOMURA, baritone (Dec. 26)

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Tomorrow Is My Dancing Day — arr. Hollenbeck

The Twelve Days of Christmas — arr. Finnegan
For lyrics, please see page 33.

'Twas the Night Before Christmas — Darby-Simeone

Christmas Barbecue — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been) Ol' Santa Claus—Jingle Bell Rock

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells
For lyrics, please see page 35.

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Baldwin Piano
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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday evening, December 27, at 7:30
Thursday afternoon, December 28, at 3:30
JOHN WILLIAMS conducting

HOLIDAY POPS SERIES SPONSORED BY BANK OF BOSTON

A Christmas Flourish — arr. Bass
Shiloh—Joy to the World—Angels We Have Heard on High

Summon the Heroes — Williams
(world premiere)

Waltz of the Flowers, from *The Nutcracker* — Tchaikovsky

Fantasia on Christmas Carols — Vaughan Williams
DAVID MURRAY, baritone (Dec. 27)
CHRISTOPHEREN NOMURA, baritone (Dec. 28)

Hallelujah Chorus, from *Messiah* — Handel-Mozart

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

The Twelve Days of Christmas — arr. Finnegan
For lyrics, please see page 33.

Olympic Hymn — Bernstein

Christmas Cajun-Style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been) Ol' Santa Claus—Jingle Bell Rock

Somewhere in My Memory, from *Home Alone* — Williams

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells
For lyrics, please see page 35.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 29, at 7:30
Saturday evening, December 30, at 7:30
JOHN WILLIAMS conducting

HOLIDAY POPS SERIES SPONSORED BY BANK OF BOSTON

A Christmas Flourish — arr. Bass
Shiloh—Joy to the World—Angels We Have Heard on High

Javelin — Torke

Waltz of the Flowers, from *The Nutcracker* — Tchaikovsky

Fantasia on Christmas Carols — Vaughan Williams
DAVID MURRAY, baritone (Dec. 29)
CHRISTOPHEREN NOMURA, baritone (Dec. 30)

Hallelujah Chorus, from *Messiah* — Handel-Mozart

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

The Twelve Days of Christmas — arr. Finnegan
For lyrics, please see page 33.

Olympic Hymn — Bernstein

Christmas Cajun-Style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been) Ol' Santa Claus—Jingle Bell Rock

Somewhere in My Memory, from *Home Alone* — Williams

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells
For lyrics, please see page 35.

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Baldwin Piano
The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA Records.
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THE BOSTON POPS
ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

First Violins
Bo Youp Hwang
Lucia Lin
Amnon Levy
Aza Raykhtsaum
Joseph Conte
Michael Rosenbloom
Daniel Banner
Maynard Goldman
Kristina Nilsson
Sandra Knott
Tison Street
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
Paul MacDowell
James Orent

Second Violins
Joseph McGauley
Jerome Rosen
Alexander Romanul
Brynn Albanese
Colin Davis
Clayton Hoener
Pattison Story
Kelly Barr
Melissa Howe
Kay Knudsen
Jennifer Elowitch
Robin Cook

Violas
Robert Barnes
Burton Fine
Rachel Fagerburg
Kenneth Stalberg
Anne Black
Susan Culpo
David Rubinstein
Donna Jerome

Cellos
Luis Leguía
Carol Procter
Jerome Patterson
Ronald Lowry
David Finch
George Seaman
William Rounds
Kevin Crudder

Basses
Lawrence Wolfe
John Salkowski
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Robert Lynam

Flutes
Renee Krimsier
Catherine Payne

Piccolo
Iva Milch

Oboes
Keisuke Wakao
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Ian Greitzer
Thomas Ferrante

Bass Clarinet
Craig Nordstrom

Bassoons
Roland Small
Donald Bravo

Contrabassoon
Gregg Henegar

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Richard Mackey
Kate Gascoigne

Trumpets
Thomas Rolfs
Thomas Smith
Bruce Hall
Steven Emery

Trombones
Norman Bolter
Darren Acosta
Mark Cantrell

Tuba
Steven Campbell

Timpani
Timothy Genis

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Fred Buda

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor
with ballroom dancers from
The Massachusetts Amateur Ballroom Dancers Association

Sunday evening, December 31, at 10:15

SPONSORED BY SHERATON BOSTON HOTEL & TOWERS

New Year's Eve 1895

Overture to *Die Fledermaus*	Strauss
Emperor Waltzes, Op. 437	Strauss
Mein Herr Marquis, from *Die Fledermaus*	Strauss
Meine Lippen, sie küssen so heiss, from *Giuditta*	Lehár
Art Is Calling For Me, from *The Enchantress*	Herbert
JAYNE WEST, soprano	
Champagne Polka	Strauss
Radetzky March	Strauss

INTERMISSION

New Year's Eve 1945

Boogie-Woogie Bugle Boy	Raye/Prince-Hayman
In the Mood	Garland/Miller-Osser
Moonlight Serenade	Miller-Hayman
Back Bay Shuffle	McRae/Shaw-May
A Salute to the Andrews Sisters Boogie-Woogie Bugle Boy—Apple Blossom Time— Don't Sit Under the Apple Tree	arr. Stephenson
One O'Clock Jump	Basie-Nestico
Satin Doll	Ellington-Hayman
Sing, Sing, Sing	Prima/Goodman-Hyman

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THE TWELVE DAYS OF CHRISTMAS arr. Finnegan

On the first day of Christmas, my true love gave to me:
a partridge in a pear tree.

On the second day of Christmas, my true love gave to me:
two turtle doves,
and a partridge in a pear tree.

On the third day of Christmas, my true love gave to me:
three French hens, two turtle doves,
and a partridge in a pear tree.

On the fourth day of Christmas, my true love gave to me:
four calling birds,
three French hens, two turtle doves,
and a partridge in a pear tree.

On the fifth day of Christmas, my true love gave to me:
[*Refrain*]: five golden rings;
four calling birds, three French hens, two turtle doves,
and a partridge in a pear tree.

-Orchestral Interlude-

On the sixth day of Christmas, my true love gave to me:
six geese a-laying, [*to Refrain*]

On the seventh day of Christmas, my true love gave to me:
seven swans a-swimming,
six geese a-laying, [*to Refrain*]

On the eighth day of Christmas, my true love gave to me:
eight maids a-milking,
seven swans a-swimming, six geese a-laying, [*to Refrain*]

On the ninth day of Christmas, my true love gave to me:
nine ladies waiting, eight maids a-milking,
seven swans a-swimming, six geese a-laying, [*to Refrain*]

On the tenth day of Christmas, my true love gave to me:
ten lords a-leaping, nine ladies waiting,
eight maids a-milking, seven swans a-swimming,
six geese a-laying, [*to Refrain*]

On the eleventh day of Christmas, my true love gave to me:
'leven pipers piping, ten lords a-leaping,
nine ladies waiting, eight maids a-milking,
seven swans a-swimming, six geese a-laying, [*to Refrain*]

-Orchestral Interlude-

On the twelfth day of Christmas, my true love gave to me:
twelve drummers drumming, 'leven pipers piping,
ten lords a-leaping, nine ladies waiting,
eight maids a-milking, seven swans a-swimming,
six geese a-laying, [*to Refrain*]

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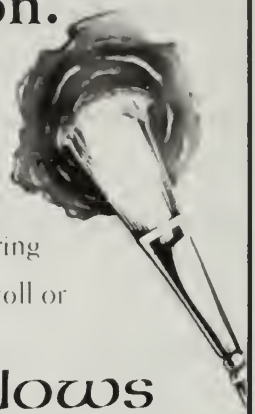

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RUDOLPH THE RED-NOSED REINDEER
Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS
Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas,
let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas,
make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together,
if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas
now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!
Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG
Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright.
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies
on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two,
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND
Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird.
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?"
We'll say, "No, man!"
But you can do the job when you're
in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS
Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse
open sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

Oh what fun it is to ride
In a one—horse o—pen sleigh!

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Notes on the Music

The program for the Boston Pops Christmas concerts feature selections with a Christmas or winter theme by composers past and present. Here are notes on some of the different pieces to be heard this holiday season.

Operas and ballets often have a seasonal theme. Nicolai Rimsky-Korsakov (1844-1908) is best-known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. *The Snow Maiden* (in Russian, *Snegurochka*), based on a play by Ostrovsky and composed in 1880, is not strictly about Christmas, but its fairy-tale style—set in midwinter and involving a search for love—befits this time of year. The "Dance of the Tumblers" (also sometimes called the "Dance of the Buffoons") is the most famous part of the score; it occurs in the third act of the opera, where it provides entertainment at a jolly feast of spring revelers. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a holiday tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it. A popular element in many Christmas stories, including *The Nutcracker,* is that of toys coming to life. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a German composer of operettas and light music, evokes the image of toy soldiers coming to life and parading, with stiff-legged gait, across the stage.

"For Unto Us a Child Is Born," one of most splendid choral achievements by George Frideric Handel (1685-1759), stands at the center of the Christmas portion of *Messiah*.

An Extraordinary Gift from Julian and Eunice Cohen:
The Boston Pops Conductor's Chair, fully funded in perpetuity

Now that the Holiday Pops season has arrived, it is fitting to recognize one of the most generous gifts ever made to the BSO. Boston Symphony Orchestra Trustee Julian Cohen and his wife Eunice have endowed in perpetuity the Boston Pops Conductor's Chair occupied by Keith Lockhart, the twentieth Conductor of the Boston Pops Orchestra. Their gift of $5 million represents the largest gift ever made to an arts organization in Boston. The BSO is tremendously grateful and proud to be the recipient of such extraordinary generosity.

The Cohens' gift provide considerable impetus to the forthcoming capital campaign in support of the BSO, now in its "nucleus fund" phase. "Eunice and I wanted to give a good start to the Symphony Campaign, and we thought that endowing the Pops Conductor's Chair would be a nice way of welcoming Keith Lockhart to Boston," said Mr. Cohen. BSO President Nicholas T. Zervas observed, "This gift sets a new standard. It raises the sights of potential donors for us and for every other cultural organization. Julian and Eunice are both very interested in the arts. When they contribute, they act as a couple. We're very lucky to have them."

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The English composer Ralph Vaughan Williams (1872-1958) actively collected English folk songs in the early years of the century, and often used these as the raw material for his larger compositions. His *Fantasia on Christmas Carols* was composed in 1912 and first performed that year at the Three Choirs Festival in Hereford. The work is based on traditional carols (the first and last having been collected in Hereford itself): "The Truth Sent from Above" (Herefordshire), "Come All You Worthy Gentlemen" (Somerset), "On Christmas Night" (Sussex), and "There Is a Fountain" (tune only, from Herefordshire); these are mixed with fragments of other carol tunes.

Among the most popular piano works of Claude Debussy is the delightful *Children's Corner Suite*, from which comes *The Snow Is Dancing*, a delicate musical image of the falling of gentle flakes in a wintery world.

—Steven Ledbetter

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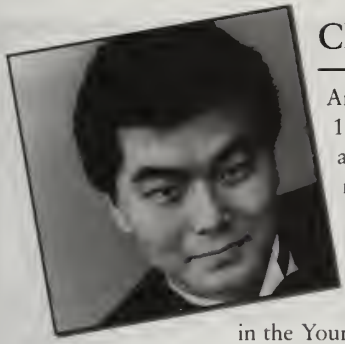

Christòpheren Nomura

American baritone Christòpheren Nomura won the 1992 Young Concert Artists International Auditions and was awarded the Paul A. Fish Memorial Prize. He made his New York and Washington, D.C., recital debuts in the 1993 Young Concert Artists Series at the 92nd Street Y and at the Kennedy Center, both sponsored by the Lindemann Vocal Chair of YCA. In February 1996, Mr. Nomura will perform again in the Young Concert Artists Series at the Y; his program will include the first performance of *The City and the Moon*, a work by YCA Composer-in-Residence Dan Coleman and dedicated to the memory of YCA alumnus baritone Ben Holt. In addition to his Boston Pops debut this week, Mr. Nomura's 1995-96 season includes performances at the Newport Festival and at the new Usedom Festival in Germany, duo concerts with YCA soprano Kyoko Saito at the University of Maryland's Marian Anderson Vocal Arts Festival and at the New Hampshire Music Festival, and return engagements at the Spoleto Festival USA and Japan's Takefu International Music Festival. Other upcoming engagements include recitals on the Bank of Boston's Emerging Artists Series and on the Rising Star Series at Ravinia, and solo appearances with the Rapides Symphony and the Lake Charles Symphony in Louisiana and the Albuquerque Chamber Orchestra. Mr. Nomura has participated in Boston Symphony performances of Orff's *Carmina burana* and Beethoven's *Choral Fantasy* and performed in the Boston Early Music Festival production of Mozart's *Idomeneo*. His solo appearances have included performances with the Vancouver Symphony, Orchestra New England, Pennsylvania Ballet Orchestra, the Lake Charles Symphony, at the Spoleto Festivals in Italy and in Charleston, South Carolina, at Princeton University, and the Isabella Stewart Gardner Museum. He has toured eastern Europe as an artistic ambassador for the United States Information Agency and has given concerts and educational residencies at major colleges. Mr. Nomura sings the role of Yamadori in the upcoming film version of *Madame Butterfly*. The winner of several prestigious competitions, he was awarded a Fulbright Grant in 1990. Born in Oakland, California, Christòpheren Nomura holds degrees from Tufts University and the New England Conservatory of Music. He is currently an Associate Professor of Voice at Boston University.

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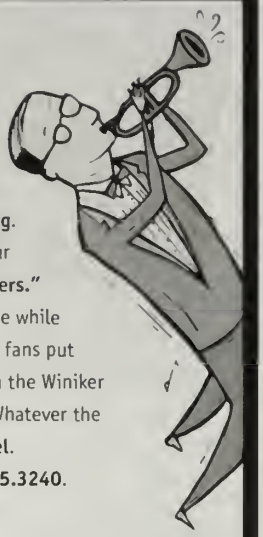

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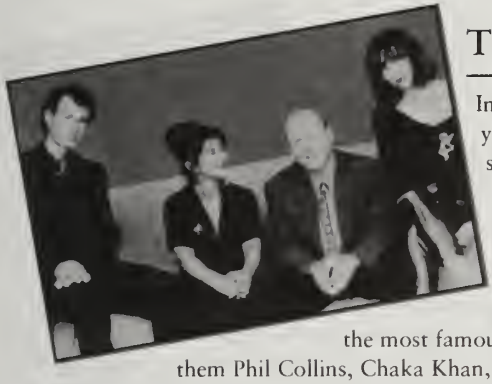

The Manhattan Transfer

In sixteen albums spanning twenty-three years, the Manhattan Transfer has consistently set new standards for vocal music, earning ten Grammy Awards in the process. The group's most recent album, entitled *Tonin'*, marks its return to Atlantic Records. The recording features collaborations with some of the most famous figures in soul, R&B, and pop, among them Phil Collins, Chaka Khan, Ben E. King, Bette Midler, Smokey Robinson, James Taylor, and Frankie Valli. A vocal group that has never limited itself to one type of music, the Manhattan Transfer was formed by Tim Hauser in 1972; the other original members also included Laurel Masse, Janis Siegel, and Alan Paul. During those first years, the quartet developed a cult following in New York clubs, cut their first album, had their own television show on CBS, and toured every continent. In 1978, following an automobile accident, Ms. Masse decided to leave the quartet to pursue a solo career. As the group embarked on its fourth studio album, *Extensions*, Cheryl Bentyne became the newest member. *Extensions* contained the Manhattan Transfer's first pop chart hit, "Twilight Zone/Twilight Tone," and the piece that has since become the group's signature song, "Birdland." In addition to becoming the most played jazz record of 1980, "Birdland" brought the Manhattan Transfer its first Grammy award and Janis Siegel a Grammy for her arrangement. The following year the Manhattan Transfer made music history by becoming the first group to win Grammys in both the pop and jazz categories in the same year, for "Boy from New York City" and "Until I Met You (Corner Pocket)," respectively. Both songs appeared on the group's fifth album, *Mecca for Moderns*. In 1982 they accepted the Grammy for best jazz vocal performance, duo or group, for their rendition of "Route 66"; the following year they won in the same category for "Why Not." The group's *tour de force* 1985 release, *Vocalese*, earned twelve Grammy nominations and two Grammy awards. The 1987 recording *Brasil*, which pioneered the use of contemporary Brazilian music, was the quartet's first entire album to win a Grammy for best pop performance by a duo or group with vocal. In 1991 the Manhattan Transfer moved to Columbia Records for a two-album stint. The first, *The Off-Beat of Avenues*, was produced by Tim Hauser and marked the first time the majority of songs were either written or co-written by Transfer members. "Sassy," with lyrics by Janis Siegel and Cheryl Bentyne and music by Ms. Siegel and Bill Bodine, won the Grammy for best contemporary jazz performance. This was followed by *The Christmas Album*, co-produced by Tim Hauser and Johnny Mandel. In 1994 the group released its first children's recording, *The Manhattan Transfer Meets Tubby the Tuba*, accompanied by the Naples Philharmonic. Recent recipients of honorary doctorates from Boston's Berklee School of Music, the Manhattan Transfer appeared at the 1994 Tanglewood Jazz Festival, and in an "Evening at Pops" performance with John Williams and the Boston Pops Orchestra in 1984.

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Jubilant Sykes

Baritone Jubilant Sykes has received much acclaim for his debut recording, *Jubilant Sykes Sings Copland and Spirituals*, with the London Symphony Orchestra and conductor Andrew Litton. Following his debut at the August 1995 Boston Pops concert at Tanglewood under John Williams, Mr. Sykes was immediately reengaged to accompany the Boston Pops Esplanade Orchestra and conductor Keith Lockhart on its December tour of the western United States. He is making his Symphony Hall debut with these Christmas Pops performances. Recently honored as *Sacred Music USA*'s 1996 Vocalist of the Year, Jubilant Sykes won the Metropolitan Opera Regional First Place Award in Los Angeles and went on to make his debut with the company in New York in the 1990-91 season. His other operatic credits include two seasons with the Deutsche Oper Berlin, a season with Houston Grand Opera, *La Calisto* with the St. Paul Chamber Orchestra, and appearances with many other U.S. opera companies. Much in demand as a soloist with orchestra, Mr. Sykes has performed under the direction of Lorin Maazel, Raymond Leppard, David Zinman, and Christoph Eschenbach. He has given critically acclaimed performances of Beethoven's Ninth Symphony, the *Requiems* of Brahms and Mozart, and Mahler's Rückert Lieder and *Kindertotenlieder*, and performed in the world premiere of *Coming Forth into Day* written by Jehan El Sadat (widow of Anwar Sadat) with composer Libby Larsen. Mr. Sykes has performed before an audience of 100,000 with the Baltimore Symphony, given numerous recitals with pianist Alan Chow, and made special recital appearances with classical guitarist Christopher Parkening.

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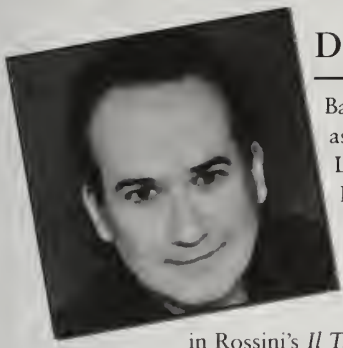

David Murray

Baritone David Murray began 1995 on tour in Europe as Count Almaviva in *Le Nozze di Figaro* with Théâtre Lyrique d'Europe. In June he was a featured soloist in a Boston Pops concert under Keith Lockhart, performing selections from *Showboat*. Other highlights of the current year include the role of Eisenstein in *Die Fledermaus* with Salisbury Lyric Opera, Vaughan Williams's *A Sea Symphony* with the Back Bay Chorale, the Poet in Rossini's *Il Turco in Italia* with Boston Academy of Music, the cantor in Bloch's *Sacred Service* with the Heritage Chorale, and three choreographed performances of Orff's *Carmina burana* with the Brattleboro Music Center. Winner of the 1993 Friedrich Schorr Memorial Prize in Voice, Mr. Murray also won the Leiderkranz Foundation Competiition in 1990. In the New England area he has performed with Boston Lyric Opera, the Handel & Haydn Society, Chorus Pro Musica, the Fine Arts Chorale, Longwood Opera, and the Boston Aria Guild. Nationally he has performed with Central City Opera, Eugene Opera, Lake George Opera Festival, Glimmerglass Opera, Connecticut Concert Opera, and the Denver Symphony. A graduate of the New England Conservatory of Music, David Murray is currently on the music faculty at Milton Academy and the rosters of Boston Academy of Music, Boston Aria Guild, Ensemble Abendmusik, and King's Chapel in Boston.

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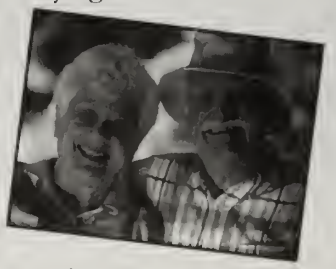

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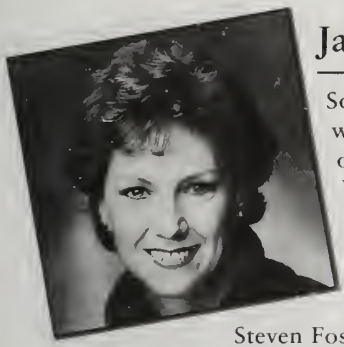
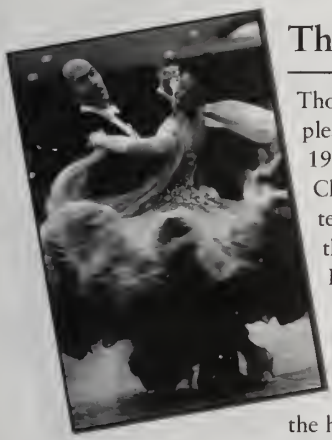


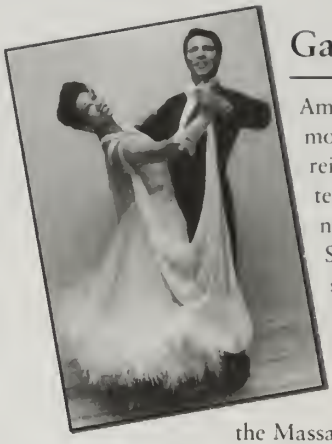
Jayne West

Soprano Jayne West began her 1995-96 season with the Mark Morris Dance Group's production of Purcell's *Dido and Aeneas* at the University of Washington in Seattle; she will also perform with that group at the Tel Aviv Opera. Her engagements this season include Bach's Cantata No. 191 with the Boston Symphony Orchestra, Grieg's *Peer Gynt* with the Detroit Symphony, "Songs by Steven Foster" at the Tel Aviv Opera, Mozart's C minor Mass with the Canterbury Choral Society, Brahms's *German Requiem* with the Oratorio Society of New York, and the *Te Deum*s of Handel and Urio with the Baltimore Choral Arts Society. She was the cover singer for the role of Anne Trulove this past summer for Seiji Ozawa's performances of *The Rake's Progress* at the Saito Kinen Festival in Japan. The versatile Ms. West has also sung Julie in *Carousel* with Nashville Opera, appeared with Houston Grand Opera in *A Midsummer Night's Dream* and in the world premiere of Robert Moran's *Desert of Roses*, been heard in Earl Kim's *Where Grief Slumbers* with the Boston Philharmonic, appeared with Brussels National Opera in *Parsifal*, and was seen as the Countess in Peter Sellars' production of *Le nozze di Figaro* in New York, Boston, Barcelona, Paris, and Vienna, where it was filmed for PBS's "Great Performances" series and video release by London/Decca. Ms. West studied at the Oberlin Conservatory of Music, at the Boston Conservatory of Music, and as a Vocal Fellow for two summers at the Tanglewood Music Center. A native of Boston, she was a finalist in the New England Metropolitan Opera National Council Auditions and a prize-winner in the Oratorio Society of New York Solo Competition.



Thomas Keller and Evelyn Lafferty

Thomas Keller and Evelyn Lafferty were one of two couples who qualified to represent the United States at the 1994 and 1995 World Amateur Modern Ballroom Dance Championships, held in Denmark and Holland. As amateur ballroom dancers, they participate in competitions throughout North America and Europe. Residents of Reading, Massachusetts, Tom and Ev have been dancing together for six years, specializing in the "international modern" dances: waltz, tango, foxtrot, quickstep, and Viennese waltz. They placed second at the 1994 and 1995 U.S. National Dancesport Championships, were the highest-placing U.S. couple at the 1994 Ohio Star Ball Championships, and are the 1995 Northeast Regional Amateur Dancesport Champions, 1995 Imperial Star Champions, 1995 Garden State Dancesport Champions, and 1995 Empire State Ballroom Classic Champions. In 1994, at the prestigious Blackpool Dance Festival in England, they placed seventh among 170 couples from twenty countries competing in the over-thirty-five age group.



Gary and Catherine Jaspersohn

Amateur dancers who have been ballroom dancing for more than six years, Gary and Catherine Jaspersohn are the reigning Massachusetts and the Northeast Regional Amateur American Smooth Champions. The couple competes nationally in fourteen different dances in the International Standard, International Latin, and the American Smooth styles at the pre-champ and championship levels. They are in a unique group of competitors who compete in both smooth and rhythm dances. Gary is an active member and Catherine past President of the Massachusetts Amateur Ballroom Dancers Association (MASSABDA), the Massachusetts chapter of the United States Amateur Ballroom Dancers Association. Both dancers are involved in the MASSABDA outreach programs for young people, the elderly and disabled, and programs that promote the sport of ballroom dancing.

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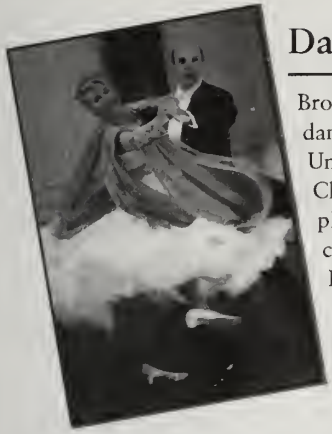
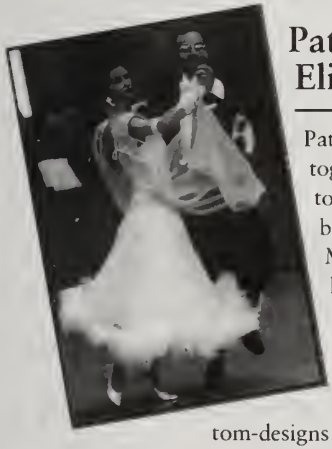


David and Nancy Fisher

Brookline residents David and Nancy Fisher have been dancing together for fifteen years. They represented the United States at the 1994 and 1995 World Amateur Senior Championships and have been selected as one of two couples to represent the United States again at the 1996 championships, to be held in Germany this spring. Former New England Champions, David and Nancy are the current New England Senior Champions.

John and Ellie McKey

Champion ballroom dancers John and Ellie McKey have competed for more than ten years in International Style Sport Dancing. Among the many titles they have won are the North American Senior Amateur Champions and United States Senior Amateur Champions, the latter title three times. The McKeys have been spotlighted on the nationally televised PBS presentation of *Championship Ballroom Dancing*. They frequently perform for Boston-area charitable fund-raising functions and at events for ballroom clubs and dance organizations. Residents of Chestnut Hill, Massachusetts, John and Ellie feature their individualized interpretations of traditional ballroom dances, including the foxtrot, tango, quickstep, and both the slow English waltz and the popular Viennese waltz.



Patrick Martone and Elizabeth Rawls

Patrick Martone and Elizabeth Rawls have been dancing together for a little more than two years and competing together for about a year and a half. Having competed in ballroom dancing for five years, Patrick, who lives in Melrose, served as mentor to Lexington resident Elizabeth, who was brand-new to the sport. Now ranked third in the country in the over-thirty-five Championship division, they were open-age finalists at this year's Northeast Regionals. Elizabeth, who sews professionally, designs and makes her own ball gowns and custom-designs costumes for fellow competitors.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of the performance.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Anne Cademenos, Director of Corporate Development, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO and Pops merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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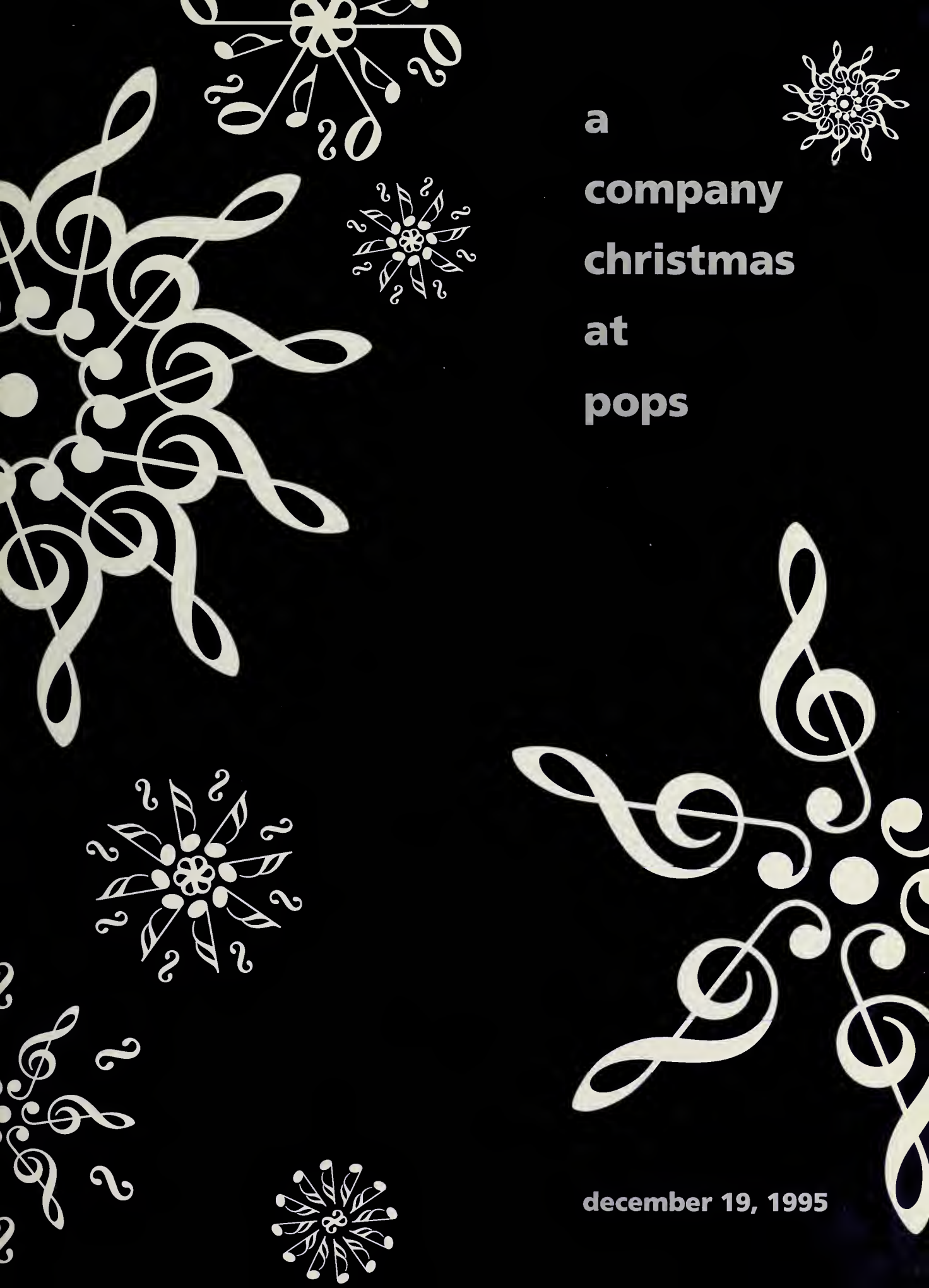

a company christmas at pops

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THE BOSTON HERALD, FRIDAY, DECEMBER 15, 1995

Boston Pops celebrates the season nationwide

By ELLEN PFEIFER

It looks as if the entire country will be celebrating Christmas to the sound of the Boston Pops. Conductor Keith Lockhart has been on tour with the Boston Pops Esplanade Orchestra in the western United States, presenting music of the season with baritone Jubilant Sykes. After returning to conduct tomorrow's opening night of the Symphony Hall "Holiday at Pops" season, Lockhart will lead the orchestra in a live telecast to be aired nationwide Sunday from 8 to 10 p.m. on the A & E cable network.

The program will feature Sykes and the Manhattan Transfer and be carried locally on WCVB-TV (Ch. 5). A & E will repeat the show Sunday at midnight and again on Dec. 24 at 8 p.m. and midnight. WCVB's Mary Richardson and A & E's Jack Perkins will host.

Among the musical works on the program are excerpts from Handel's "Messiah" and Tchaikovsky's "Nutcracker," a medley of contemporary Christmas songs including "Jingle Bell Rock," favorite carols and holiday songs. The Manhattan Transfer will join the orchestra for such holiday favorites as "It Came Upon a Midnight Clear," "Let It Snow," and "Santa Claus Is Coming to Town." Sykes will perform "Away in a Manger" and "Mary, Did You Know?"

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The Boston Symphony Orchestra has appointed Nancy Perkins director of development. As vice president of external affairs for the New England Conservatory, Perkins was responsible for the successful completion of the $8 million campaign to restore Jordan Hall. She succeeds Josiah Stevenson, who has become vice president of the Curtis Institute of Music in Philadelphia.

Perkins will oversee a major endowment campaign, coordinate the efforts of staff and volunteers in fund-raising programs, create a board development program and help recruit volunteers.

Active in arts management for more than 20 years, Perkins was the first public information director of the Massachusetts Council on the Arts and Humanities and had a similar role at WGBH in Boston.

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holiday greetings

Holiday greetings and welcome to the twelfth annual *A Company Christmas at Pops!* The Boston Symphony Orchestra and the 1995 *A Company Christmas at Pops* Committee are delighted to have you and your guests in attendance for this evening's festivities.

Once again, New England business leaders have demonstrated their outstanding support of this annual fund raiser for the Boston Symphony Orchestra. This year's *A Company Christmas at Pops* will raise more than $550,000, essential funding that supports the activities of the Boston Symphony and Boston Pops orchestras. Each year, business leaders take this great opportunity to share in the BSO's commitment to provide community performances, professional training, and music education of the highest standards.

We are thrilled to present Keith Lockhart in his premiere performance at *A Company Christmas at Pops.* Since the beginning of his tenure in February, Keith has brought a new wave of energy and vitality to Boston and we welcome him during these very special holiday times to lead the orchestra in a traditional Holiday Pops performance. Joining Keith Lockhart and the Boston Pops Orchestra will be baritone Jubilant Sykes, the Tanglewood Festival Chorus, John Oliver, Conductor, and Teresa Heinz reading *'Twas the Night Before Christmas.* As always, you may see surprise guests and familiar faces take their places on stage throughout the evening.

Thank you for your continued support of *A Company Christmas at Pops.* We hope that you and your guests enjoy this year's program. Best wishes for the holidays and have a happy and healthy New Year!

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For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of tens of millions of people each year through its touring, recordings, and radio and television broadcasts.

The price to achieve and sustain the artistic aspirations of the BSO is extremely high, however, and although operating revenues cover nearly 63% of fixed costs, the BSO begins each year with an operating shortfall of nearly $13 million towards a budget of more than $40 million. Fourteen years ago, a group of New England business leaders formed the *Business Leadership Association* (BLA), with the hope of building a strong coalition of corporate support for the Orchestra.

Today, this vital partnership contributes more than 10% of the Orchestra's fixed operating costs annually. The dynamic and loyal support of the Business Leadership Association has been instrumental in ensuring that the rich legacy of the BSO can continue for generations to come.

The Business Fund

The core of the Boston Symphony Orchestra's corporate fund-raising program, the Business Fund provides essential operating support to allow Youth Concerts and all other community outreach and educational programs to continue. A minimum gift of $1,500 to the Business Fund entitles you to the following benefits:

Program Recognition – Your company and senior executive will receive a complimentary listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concert-goers.

Priority Ticket Reservations – You will receive priority ticket order forms to purchase tickets for the sell-out Holiday Pops and Tanglewood concerts at their first release before they become available to the public.

Ticket Assistance – You may obtain concert tickets, depending upon availability, by calling the Corporate Development Office at 617/638-9270.

Priority Seating – You will have the option to purchase choice seats, reserved exclusively for Business Fund donors, in "Corporate Corner at Pops" at select Boston Pops concerts.

Beranek Room Privileges – You will receive the privileged use of the Beranek Room, a private patron's lounge that offers a private coat check and an elegant setting for socializing with friends or hosting business clients before concerts and during intermission.

Symphony Shop Discount – You will be entitled to a 10% discount on all merchandise in the Symphony Shop located in Symphony Hall.

Additionally, for a gift of $2,500 to the Business Fund you will receive one complimentary table for five in "Corporate Corner at Pops," reserved exclusively for Business Fund donors at select Boston Pops concerts, OR fifteen complimentary Open Rehearsal tickets to the open rehearsal of your choice for the current Boston Symphony season, OR fifteen complimentary lawn tickets at Tanglewood to the performance of your choice (excluding the Popular Artists Series and Jazz Weekend) for the upcoming Tanglewood season.

A gift of $5,000 to the Business Fund will entitle you to two complimentary tables for five in "Corporate Corner at Pops" (as described above), OR thirty complimentary Open Rehearsal tickets (as described above), OR thirty complimentary lawn tickets at Tanglewood (as described above) PLUS an invitation for two to the elegant black-tie Leadership Dinner.

Events

Presidents at Pops – This exclusive benefit concert is dedicated to entertaining and saluting companies for their support of the Boston Symphony Orchestra. It is the largest fund-raising event of its kind in the country, bringing together 120 companies and their guests for a gala Boston Pops performance and raising more than $750,000 for the BSO every year. Sponsorship packages include 20 tickets to the concert gala complete with cocktails and supper, advance ticket reservations for the Holiday Pops and Tanglewood concerts, and an invitation for two to the exclusive, black-tie Leadership Dinner.

A Company Christmas at Pops – A popular holiday tradition for the business community, A Company Christmas at Pops features the Boston Pops with music and entertainment in the spirit of the season. Festivities include a reading of *'Twas the Night Before Christmas* by a special guest narrator, a visit from Santa, and a sing-along finale of favorite holiday tunes. Sponsorship packages include 16 tickets to the concert gala complete with cocktails and supper, advance ticket reservations for the Holiday Pops and Tanglewood concerts, and an invitation for two to the exclusive, black-tie Leadership Dinner.

Additionally, all Presidents at Pops and A Company Christmas at Pops sponsors receive the above-mentioned benefits of *Program Recognition, Ticket Assistance, Beranek Room Privileges,* and *Symphony Shop Discount.*

Leadership Dinner

Each year the Boston Symphony Orchestra hosts an elegant evening of dinner, dancing, and entertainment to honor the senior executives of the BSO's leading corporate contributors. These contributors include *Presidents at Pops* and *A Company Christmas at Pops* sponsors of $4,000 or more and Business Fund donors of $5,000 or more. Traditionally, Symphony Hall is transformed into a magical place for this special event, which is considered by many to be one of New England's most prestigious gatherings of CEOs and their spouses.

$25,000 Conductor's Circle

A combined or single gift of $25,000 to any one of the three corporate programs entitles you to the privilege of sponsoring a concert of your choice. Benefits include: 20 complimentary tickets, recognition on the concert program page, full-page ad opposite the program page, private reception room privileges, special program book recognition as a corporate sponsor throughout the BSO and Boston Pops season, and all the above-mentioned Business Leadership Association benefits.

To find out more about how your company might benefit from membership in the *Business Leadership Association,* contact Anne Cademenos, Director of Corporate Development, at 617/638-9298.

Photo: Miro Vintoniv

Santa's helpers debut with the Boston Pops Orchestra (left to right): Chip O'Hare, Johnson, O'Hare Company; Paul Verrochi, American Medical Response; Richard Connolly, PaineWebber; Patricia Wolpert, IBM Corporation; Thomas May, Boston Edison Company; Donald Reed, NYNEX; Richard Egan, EMC Corporation.

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children's program 1995

The *A Company Christmas at Pops* Committee welcomes children from

Boys and Girls Club of Boston
El Centro del Cardenal, Plymouth
Church of Saint Peter, Worcester
Federated Dorchester Neighborhood Houses, Dorchester
Nativity Preparatory School, Roxbury
South Boston Neighborhood House, South Boston
YMCA of Greater Boston, Boston

as our special guests this evening

We also wish to express our deepest gratitude to the following for their generous contributions to the Children's Program:

Marshalls

for sponsoring the catering for the children's dinner

and

The TJX Companies, Inc.

for donating gift certificates.

Photo: Miro Vintoniv

The children are visited by Santa and Drew Bledsoe of the New England Patriots during last year's dinner.

We would like to thank the following individuals and corporations who have so generously contributed to the Children's Program by sponsoring one of the two hundred children attending this evening's *A Company Christmas at Pops.*

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Boys & Girls Club of Boston (BGCB)

The organization was founded in 1983 to help boys and girls develop the qualities needed to become responsible citizens and leaders. To achieve this, BGCB offers a variety of program activities and counseling services designed to assist in their educational, emotional, physical, and social development, without regard to social, racial, or religious background. There are more than fifty programs in the organization designed to serve club members on a variety of levels and developmental stages. BGCB strives to build four attributes in all club members: empowerment, belonging, competence, and usefulness. BGCB is affiliated with Boys & Girls Club of America and United Way of Massachusetts Bay.

El Centro Del Cardenal

Previously known as the Cardinal Cushing Center for the Spanish Speaking, El Centro Del Cardenal was founded in 1957 by the late Cardinal Cushing of the Roman Catholic Archdiocese to serve the needs of a few hundred Latino/Hispanic families, mainly from Puerto Rico, who came to this area as migrant farmers. Services started with a small group of volunteers helping families to help themselves, and gradually grew in tandem with the growth of the community to evolve into a multi-service community-based agency that works hand in hand with other service providers, schools, and local government to stabilize, strengthen, and empower the Latino/Hispanic community in as many ways as are possible within our reach.

Church of Saint Peter

St. Peter's is a multi-cultural, multi-racial parish in the heart of Main South, Worcester, which strives to meet the spiritual, social, academic, and physical needs of its parishioners and its neighbors. St. Peter's members come together in order to support one another and in order to reach out with love to the community at large. We attempt to meet the many diverse challenges facing our people living in the inner city of Worcester. The youth attending *A Company Christmas at Pops* are members of our various programs and activities.

Federated Dorchester Neighborhood Houses

Twenty children and teenagers from Federated Dorchester Neighborhood Houses' (FDNH) Little House and Dorchester House are attending this evening's performance. These children participate in after school activities ranging from paper-making classes to swimming lessons. For more than 100 years, children have been attending programs at these two Settlement Houses. FDNH draws on this rich history of service to empower the newest members of the Dorchester community who speak five languages and represent many more cultures. Serving more than 41,000 infants, children, teenagers, adults, and senior citizens last year, FDNH's mission is to build strong community through education, family support, and youth development.

Nativity Preparatory School, A Jesuit Learning Center

Nativity Preparatory School is a Jesuit middle school dedicated to educating highly motivated young men from the inner-city neighborhoods of Boston. Staffed entirely by full-time volunteers, Nativity Prep offers an academically challenging and highly structured program that includes a full-day schedule of classes, an evening study program, Saturday field trips, and a summer camp. The goals of the tuition-free school are to prepare students for admission to quality high schools and to provide them with the encouragement, tutoring, and financial support to perform well at that level.

South Boston Neighborhood House

Our mission is to support family and neighborhood life in South Boston. We were founded in 1901 as part of the settlement house movement. We have never abandoned our settlement house heritage, which provides an excellent framework for serving a modern inner-city neighborhood and have grown four-fold over the last ten years. It is our conviction that neighborhoods generate role models and convey traditions that have a profound effect on their youth and vulnerable members. We try to provide services in a way that strengthens the positive influences and social interaction of the community. Less than a third of our revenue comes from government sources. We rely heavily on individual donations, corporate grants, participant fees, volunteer help, and the United Way.

YMCA of Greater Boston

The YMCA of Greater Bosto,n through its 18 branches and program centers, is one the largest social service agencies in the city. The Y is greater Boston's largest child-care provider, with 16 locations throughout the city, including the neighborhoods of Roxbury, Dorchester, Egleston Square, Mission Hill, Fenway, Allston/Brighton, and Chinatown. More than 1,000 children participate in one of the YMCA's child-care programs: nursery school, after-school and vacation care, full-day care, and school-age child care. Children learn teamwork and cooperation in our year-round youth sports programs, summer camps and child care programs. Our programs focus on educational/recreational activities that stimulate growth, offer positive role models, and promote self-respect and self-confidence.

MENU

December 19, 1995

Miniature Quiche Lorraine with Fresh Herbs
Roasted New Potatoes with a Sundried Tomato Pesto
Carmelized Brie with Crackers and Fresh Fruit
Spiced Nuts
Savory Holiday Trail Mix

Gruyere Cheese Roulade with Roasted Garlic and Fromage Blanc
Garnished with a Roasted Red Pepper Chutney

Roast Loin of Beef with a Red Currant Bordelaise
served with Bulgar and Millet Pilaf with Scallions and Sundried Cranberries
Roasted Root Vegetables

Raspberry Trifle

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

A trash bag has been provided for your convenience.
Please take your supper box home with you.

Chanel Perfume compliments of Neiman Marcus and Chanel.

Dinner catered by Ariadne Clifton Catering.
Children's Dinner catered by Ariadne Clifton Catering, sponsored by Marshalls.

Canyon Road Chardonnay provided by United Liquors.

The *A Company Christmas at Pops* Committee wishes to express its sincere appreciation to the following for their generous contribution to this evening's holiday performance:

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about the pops

keith lockhart

Photo: Christian Steiner

In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart was born in Poughkeepsie, New York, on November 7, 1959. He began his musical studies with piano lessons at the age of seven. He entered Furman University in Greenville, South Carolina, as a pre-law major but eventually switched to a double major in music and German, spending his junior year in Vienna in 1979. A residency at the Aspen Festival in Colorado in the summer of 1980, working there with Leonard Slatkin, led Mr. Lockhart to commit himself to a career as a conductor. He received his M.F.A. in 1983 from Carnegie-Mellon University in Pittsburgh and remained there as a faculty member, eventually becoming Director of Orchestral Activities. During that same period, he assumed the post of Conductor of the Pittsburgh Civic Orchestra as well. In 1988, while retaining his posts in Pittsburgh, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony.

In 1989, Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute, where he conducted three performances at the Hollywood Bowl as part of the Los Angeles Summer Music Festival and worked with Lynn Harrell, Charles Dutoit, and Witold Lutoslawski. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. He made his subscription debut with the Cincinnati Pops Orchestra in October 1991 and his subscription debut with the Cincinnati Symphony Orchestra in April 1992. Beginning with the 1992-93 season, Keith Loc-hart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. While in Cincinnati, he designed and conducted the orchestra's educational concerts; worked extensively with the Cincinnati Symphony Youth Orchestra; and inaugurated an informal series of his own design, called "Casual Classics."

Mr. Lockhart made his commercial recording debut in 1992 as the conductor of *Christmas Songs,* a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted both orchestral and educational concerts with the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. Mr. Lockhart made his Symphony Hall debut with the Boston Pops Esplanade Orchestra in June 1993. He conducted that ensemble again in September 1993 in a local area concert and made his debut with the Boston Pops Orchestra at Symphony Hall in May 1994. In his first season as Conductor, Keith Lockhart led more than forty concerts, including twenty-five Symphony Hall concerts, five concerts at the Hatch Shell on the Charles River Esplanade, including the Fourth of July performance (before a crowd of 325,000), which was televised nationally on the Arts & Entertainment network; appearances with the Pops at Great Woods and Tanglewood; and a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and, most recently, led the Boston Pops Esplanade Orchestra during the opening celebration of Boston's new sports arena, the FleetCenter.

Keith Lockhart studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor included study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position since 1980. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.

history of the boston pops

The price of the beer, the *Boston Transcript* complained, was too high – ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of recreating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures – though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse,* which humorously tossed together scraps of Beethoven and Strauss, Wagner and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original of 110 years ago – there are still three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle – the character of much of the music has changed, as has the event's character as a whole. "The Pops began as a copy of a German institution," critic Richard Dyer wrote in 1985, "but within its first century it has become one of the things that define our American experience."

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s – a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the "March King," John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts – which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff. He came from outside the ranks of the Boston Symphony Orchestra; most of the conductors who followed him came from within the BSO, among them Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfredo Casella in 1927-29. According to Richard Dyer, Casella "made the only great mistake in the Pops' history: He sought to elevate the audiences." Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris,* he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler had already demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor – an appointment that instead went to Alfredo Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in their 45-year history, the concerts would be led by an American-born conductor.

From the very beginning, Fiedler made his breadth of taste known by programming the kind of music that was then described as "symphonic jazz." His inaugural concert included not only an opera overture, Ravel's *Bolero* (then only a year old), and selections from Romberg's latest Broadway hit, but also something racier – "Strike Up the Band," played as an encore.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record – and also the first orchestral record – to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of young American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler. "Ironically," Richard Dyer writes, "the person no one thought would be interested in the job...was the one who got it."

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, his scores for *Jaws, Close Encounters of the Third Kind, Star Wars,* and *Superman* had made him the best-known composer for film in the world – a success he would confirm with his music for *Raiders of the Lost Ark, E.T., Schindler's List,* and many others. Williams also had an enviable classical training; he had worked as a jazz pianist in New York, and he had arranged albums for popular artists such as Doris Day and Mahalia Jackson. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. "He has preserved the best of Fiedler's heritage," Richard Dyer wrote, "while leading the Pops into a new era."

Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music – such as film scores – that would be suitable for orchestral performance. He has maintained the popularity of the *Evening at Pops* broadcasts; he has traveled extensively with the Boston Pops, crisscrossing the United States and undertaking three tours of Japan; and he has led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task – finding someone to follow *him*. The appointment as twentieth Conductor of the Boston Pops Orchestra – and the third Conductor since Arthur Fiedler took over in 1930 – fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made – the same age as Arthur Fiedler had been at the time of his appointment.

"He is becoming the conductor of an orchestra that has earned a place in the cultural and spiritual life of our country," John Williams has said. "Seiji Ozawa and I look to Keith to guide the Boston Pops Orchestra, and it is deeply satisfying to me to know that I will be on hand to lend him support in every way that I can."

"For a lot of us who grew up in the 1960s and '70s, the Boston Pops Orchestra was among the first we ever heard," Lockhart commented at the time of his appointment. "In fact, millions of people have been introduced to the splendor of live orchestral performance through the concerts that Arthur Fiedler and John Williams have given. I think that makes the Boston Pops an invaluable resource. It was always my dream – I believe it's every conductor's dream – to work with this ensemble."

the boston pops orchestra

Keith Lockhart
Conductor

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

John Williams
Laureate Conductor

Harry Ellis Dickson
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Leo Panasevich
Gottfried Wilfinger
Alfred Schneider
Raymond Sird
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Catherine French
*Bonnie Bewick
*James Cooke

Second Violins
Ronald Knudsen
Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
§Joseph Conte
§Joseph Scheer
§Daniel Banner
§Michael Rosenbloom
§Colin Davis

**Participating in a system of rotated seating*

§Substituting

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Jean Haig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Ronald Feldman
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tonight's program

a merry little sing-along

Rudolph the Red-Nosed Reindeer
Words and music by Johnny Marks

Rudolph the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer,
Used to laugh and call him names.
They never let poor Rudolph,
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him.
As they shouted out with glee:
"Rudolph the red-nosed reindeer,
You'll go down in history."

Have Yourself A Merry Little Christmas
Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas,
let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas,
make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together,
if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

Let It Snow! Let It Snow! Let It Snow!
Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful.
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned way down low,
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

The Christmas Song
Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright,
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way.
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy,
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

Winter Wonderland
Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin',
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird,
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!
But you can do the job when you're in town" –

Later on, we'll conspire,
As we dream by the fire.
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

Jingle Bells
Words and music by J.S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bob'tail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night. – Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

Oh what fun it is to ride
In a one—horse—o—pen sleigh!

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, *Conductor*

A COMPANY CHRISTMAS AT POPS

Tuesday evening, December 19, at 8:00

A Christmas Flourish — arr. Bass
Shiloh – Joy to the World – Angels We Have Heard on High

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

The Holly and the Ivy — arr. Shaw/Parker

Christmas Carol — Ives

Selections from *The Nutcracker* — Tchaikovsky
The Lighting of the Christmas Tree – Final Waltz

Fantasia on Christmas Carols — Vaughan Williams
JUBILANT SYKES, baritone

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Away in a Manger — arr. Rice
MR. SYKES

Tomorrow Is My Dancing Day — arr. Hollenbeck

A Visit from St. Nicholas *('Twas the Night Before Christmas)* — arr. Reisman
Text by Clement C. Moore
TERESA HEINZ, narrator

Christmas Cajun-Style — arr. Hollenbeck
Rockin' Around the Christmas Tree – (It Must've Been) Ol' Santa Claus – Jingle Bell Rock

Sleigh Ride — Anderson

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer – Have Yourself a Merry Little Christmas –
Let It Snow, Let It Snow, Let It Snow – The Christmas Song –
Winter Wonderland – Jingle Bells

For sing-along lyrics, please see page 20.

For notes on the program, please see page 23.

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

guest artists

Teresa Heinz

Teresa Heinz, the wife of U.S. Senator John Kerry, is chairman of the Pittsburgh-based Heinz family philanthropies. She is Vice Chair of the Environmental Defense Fund, a member of the Council on Foreign Relations, a board member of the Carnegie Corporation, a trustee of the Yale Art Gallery, and a trustee emeritus of the Brookings Institution. She is also a member of the Trustee's Council of the National Gallery of Art and of the board of OVATION, a cable network dedicated to the performing and fine arts. Mrs. Heinz co-founded the National Council for Families and Television and the Alliance to End Childhood Lead Poisoning. The creator of the prestigious Heinz Awards, which honor outstanding achievement in five areas, including the arts, she has endowed the creation of a professorship in environmental management at the Harvard Business School and of a chair in environmental policy at the John F. Kennedy School of Government. She also recently worked with Steven Spielberg and the Starbright Foundation to bring an interactive network for ill children to Boston Children's Hospital. Mrs. Heinz was born and raised in Mozambique.

Jubilant Sykes

Photo: Phil Fewsmith

Baritone Jubilant Sykes has received much acclaim for his debut recording, *Jubilant Sykes Sings Copland and Spirituals,* with the London Symphony Orchestra and conductor Andrew Litton. Following his debut at the August 1995 Boston Pops concert at Tanglewood under John Williams, Mr. Sykes was immediately re-engaged to accompany the Boston Pops Esplanade Orchestra and conductor Keith Lockhart on its December tour of the western United States. He is making his Symphony Hall debut with these Christmas Pops performances. Recently honored as *Sacred Music USA*'s 1996 Vocalist of the Year, Jubilant Sykes won the Metropolitan Opera Regional First Place Award in Los Angeles and went on to make his debut with the company in New York in the 1990-91 season. His other operatic credits include two seasons with the Deutsche Oper Berlin, a season with Houston Grand Opera, *La Calisto* with the St. Paul Chamber Orchestra, and appearances with many other U.S. opera companies. Much in demand as a soloist with orchestra, Mr. Sykes has performed under the direction of Lorin Maazel, Raymond Leppard, David Zinman, and Christoph Eschenbach. He has given critically acclaimed performances of Beethoven's Ninth Symphony, the *Requiems* of Brahms and Mozart, and Mahler's Rückert Lieder and *Kindertotenlieder,* and performed in the world premiere of *Coming Forth into Day* written by Jehan El Sadat (widow of Anwar Sadat) with composer Libby Larsen. Mr. Sykes has performed before an audience of 100,000 with the Baltimore Symphony, given numerous recitals with pianist Alan Chow, and made special recital appearances with classical guitarist Christopher Parkening.

tanglewood festival chorus & notes on the program

Tanglewood Festival Chorus

John Oliver, *Conductor*

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated that anniversary this past summer with performances of several major works during the Tanglewood season. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, and prominent guest conductors. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: *Joy to the World,* on Sony Classical, and *We Wish You a Merry Christmas,* on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-Kai Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Festival. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Notes on the Program

The program for the Boston Pops Christmas concerts feature selections with a Christmas or winter theme by composers past and present. Here are notes on some of the different pieces to be heard this evening.

Operas and ballets often have a seasonal theme. The ballet *The Nutcracker,* with its story of Christmas gifts and magical transformations, has become a holiday tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it. Nicolai Rimsky-Korsakov (1844-1908) is best-known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. *The Snow Maiden* (in Russian, *Snegurochka*) is based on a play by Ostrovsky with which the composer "fell deeply in love" in 1880. So intensely did he work that the entire short score was finished during the summer of 1880, reflecting an openhearted love of the natural world. The "Dance of the Tumblers" occurs in the third act of the opera, where it provides entertainment at a jolly feast of spring revelers.

Ralph Vaughan Williams (1872-1958) composed his *Fantasia on Christmas Carols* in 1912. The featured carols include "The Truth Sent from Above," "Come All You Worthy Gentlemen," "On Christmas Night," and "There Is a Fountain," as well as fragments of other well-known carol tunes.

– *Steven Ledbetter*

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Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and Found is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO and Pops merchandise, including calendars, coffee mugs, posters, and an expanded line of apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

For Symphony Hall Rental Information, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

Business for BSO: The BSO's Business Leadership Association makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Anne Cademenos, Director of Corporate Development, at (617) 638-9298.

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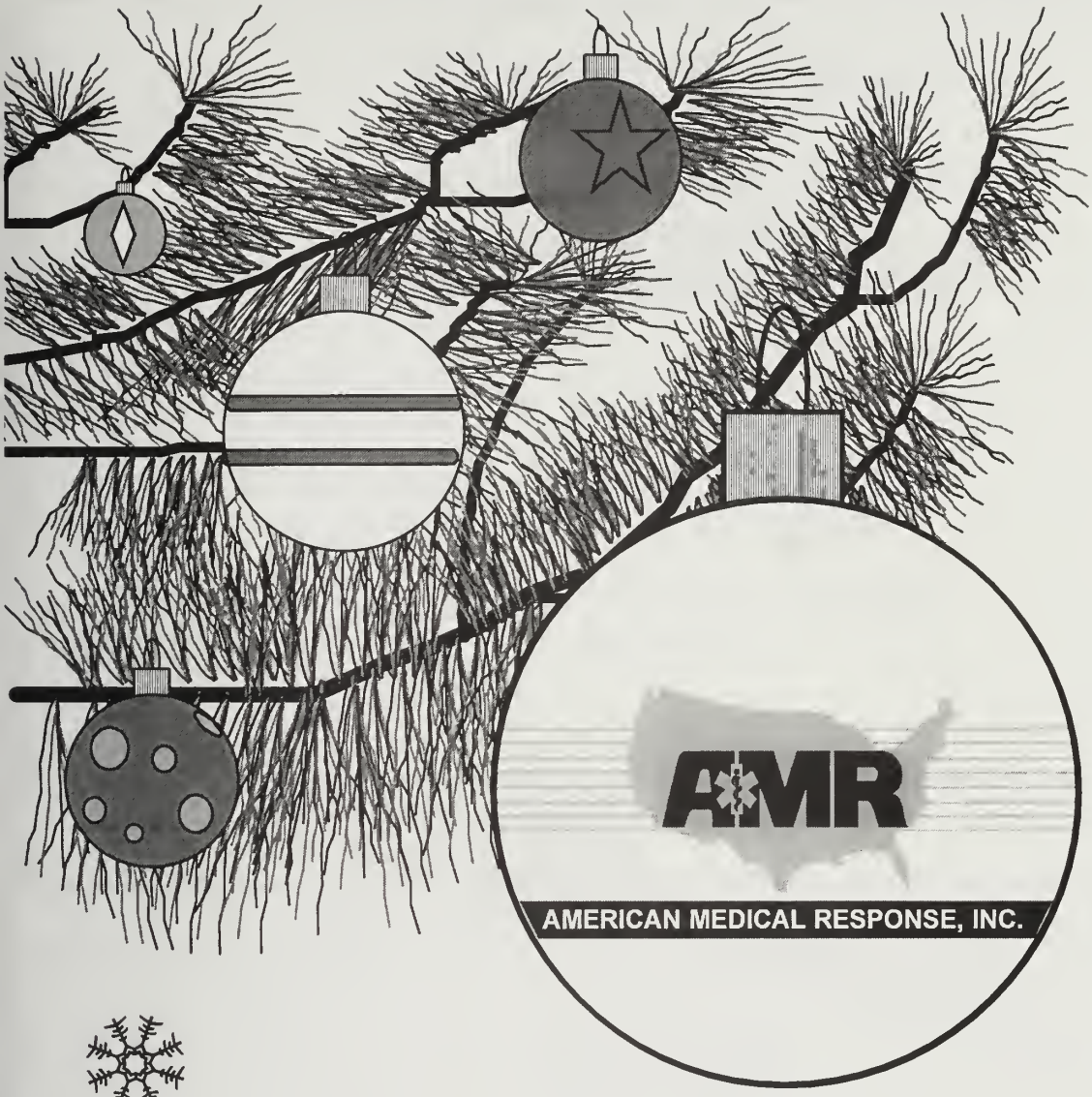

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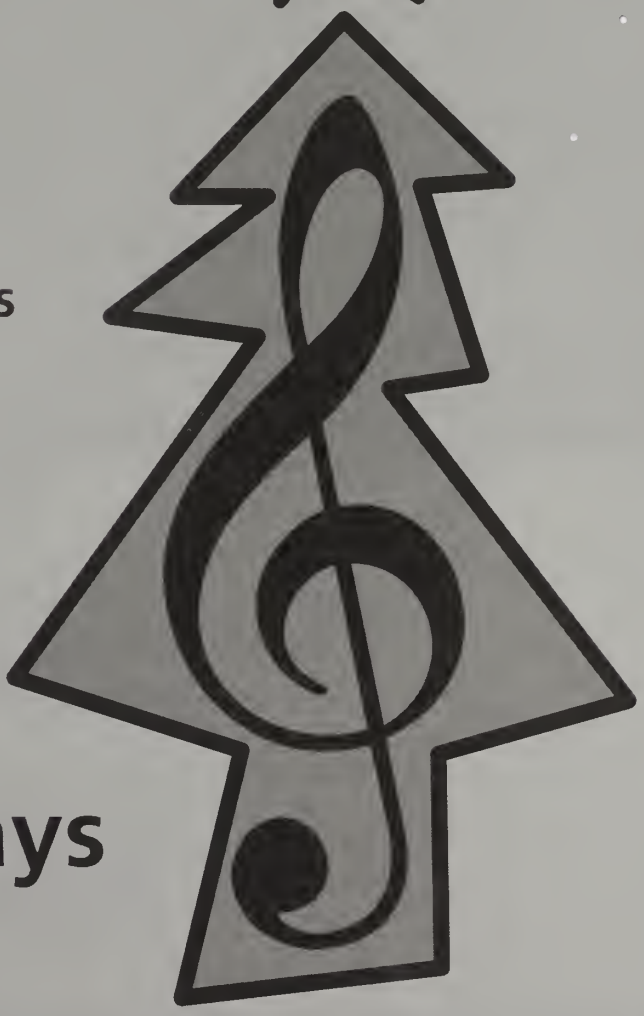

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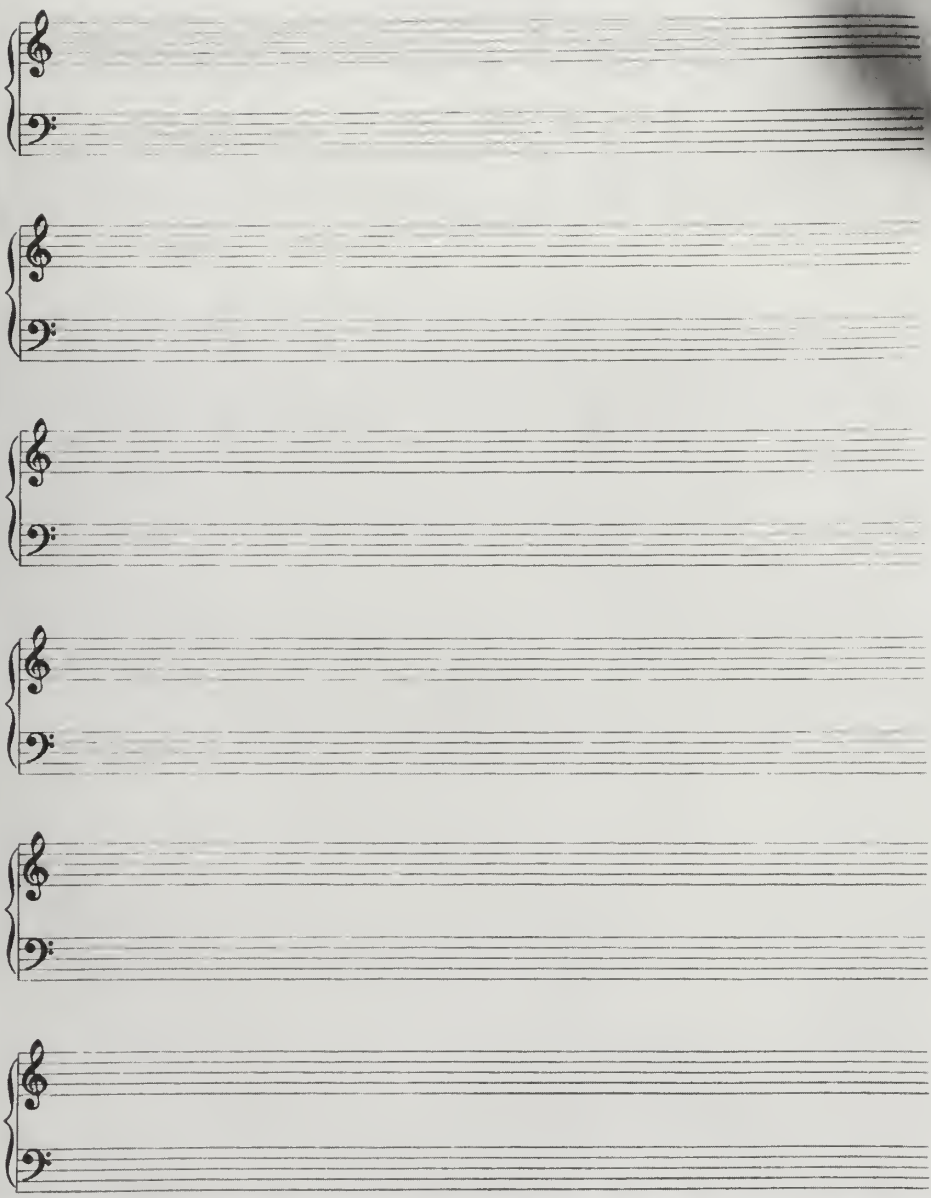

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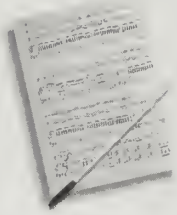

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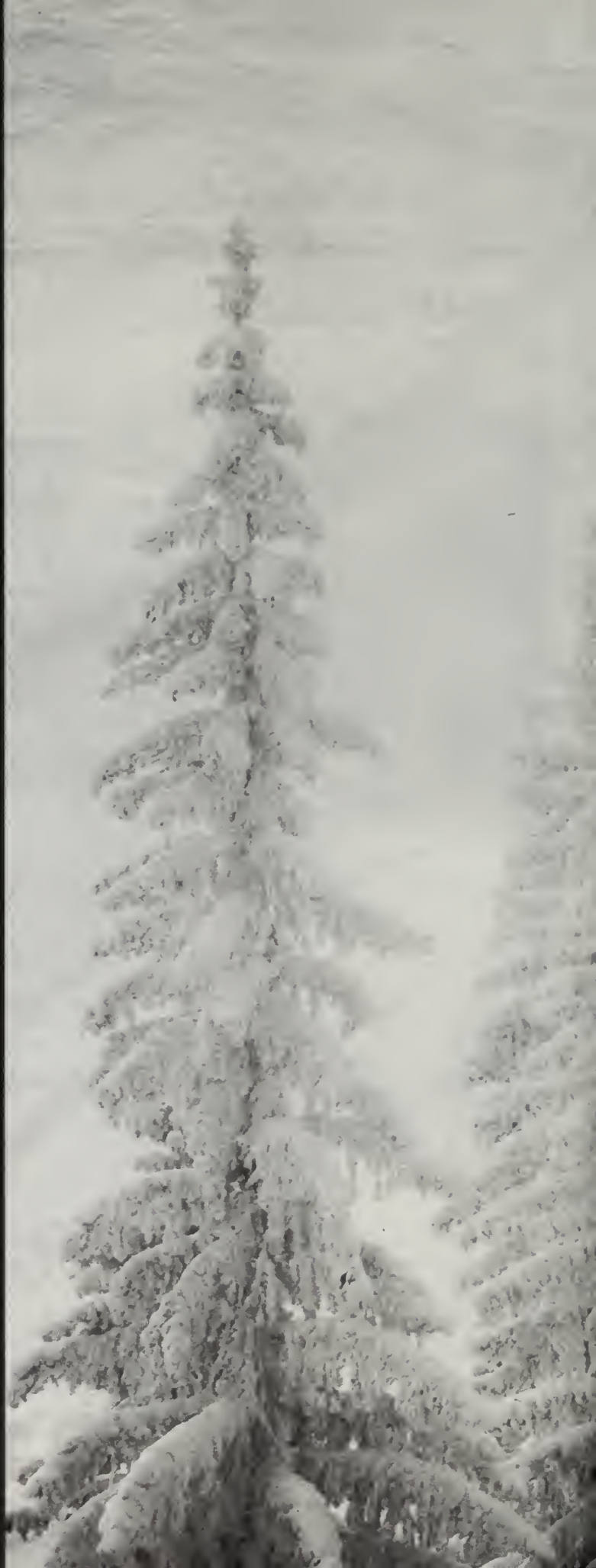

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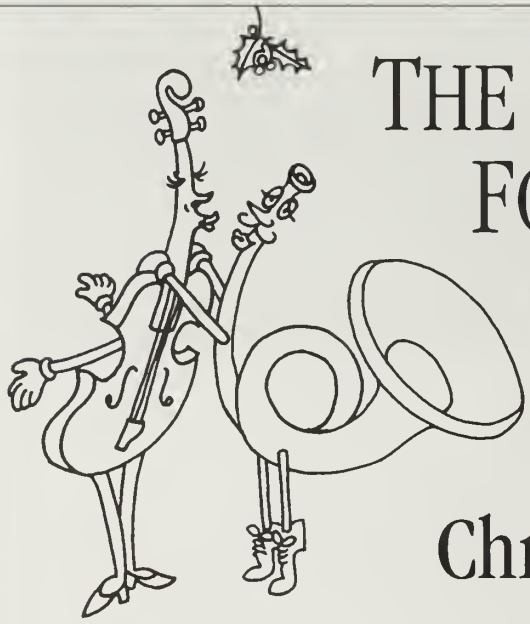

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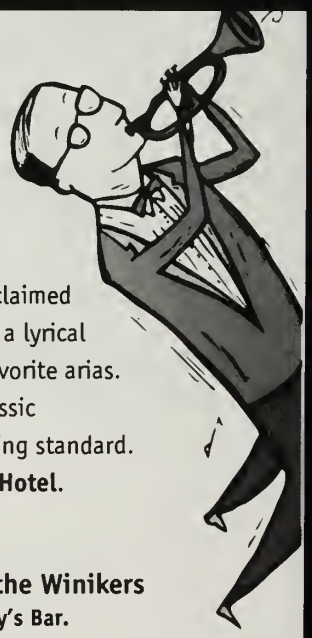
Sing & Swing



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And I think
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1995

twelve

drummers

drumming, *1994*

eleven pipers piping, *1993*

ten lords a-leaping, *1992* nine

ladies dancing, *1991* eight maids a-

milking, *1990* seven swans a-swimming,

1989 six geese a-laying, *1988* five gold rings,

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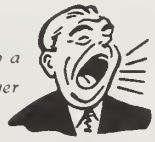
(After all, this is a charity event.)

'Tis the Christmas season. So a nice, sincere compliment to your employer could never hurt. What the heck,



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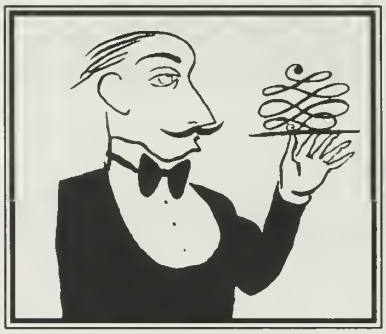

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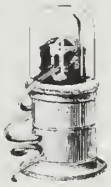

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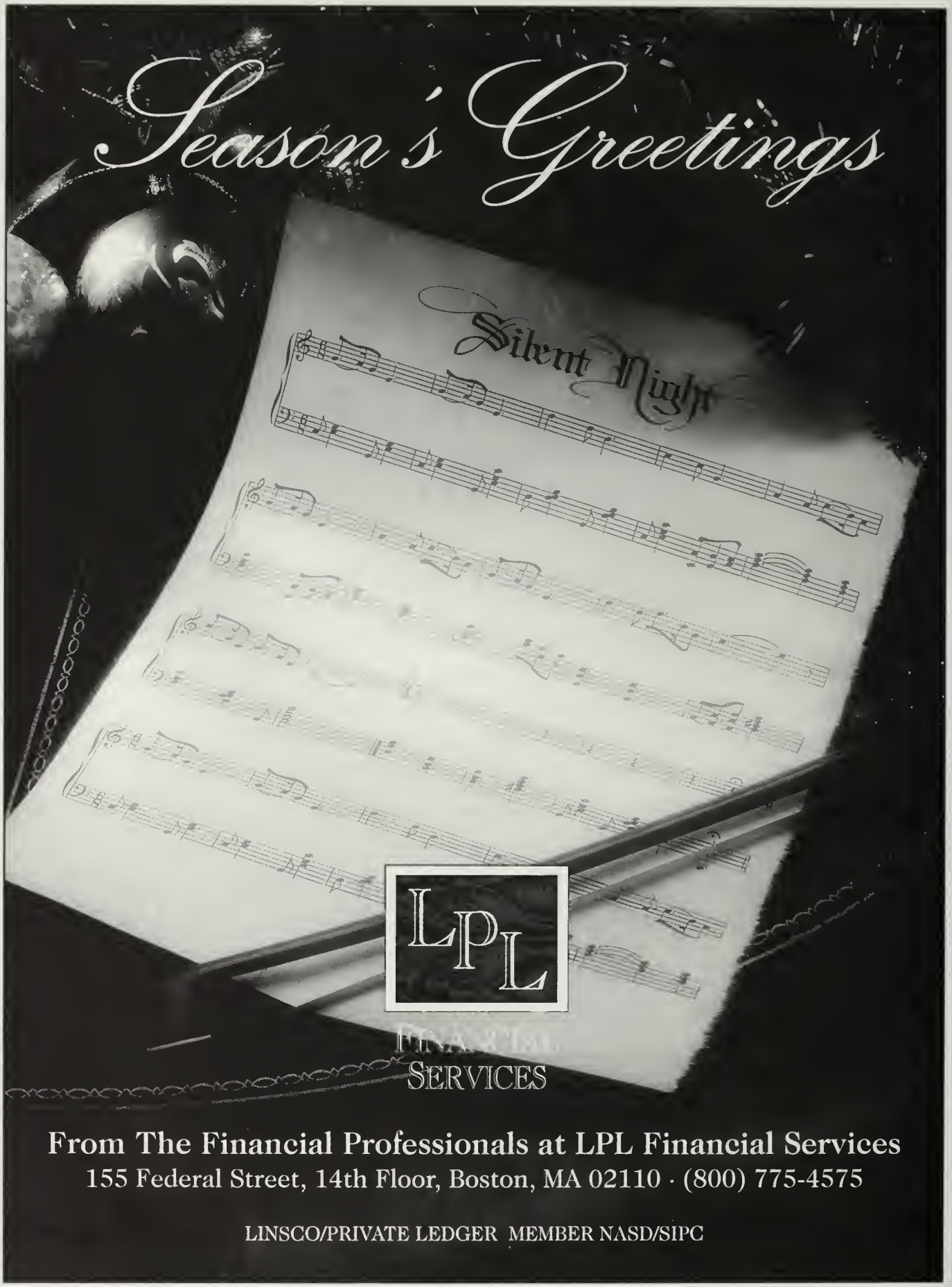
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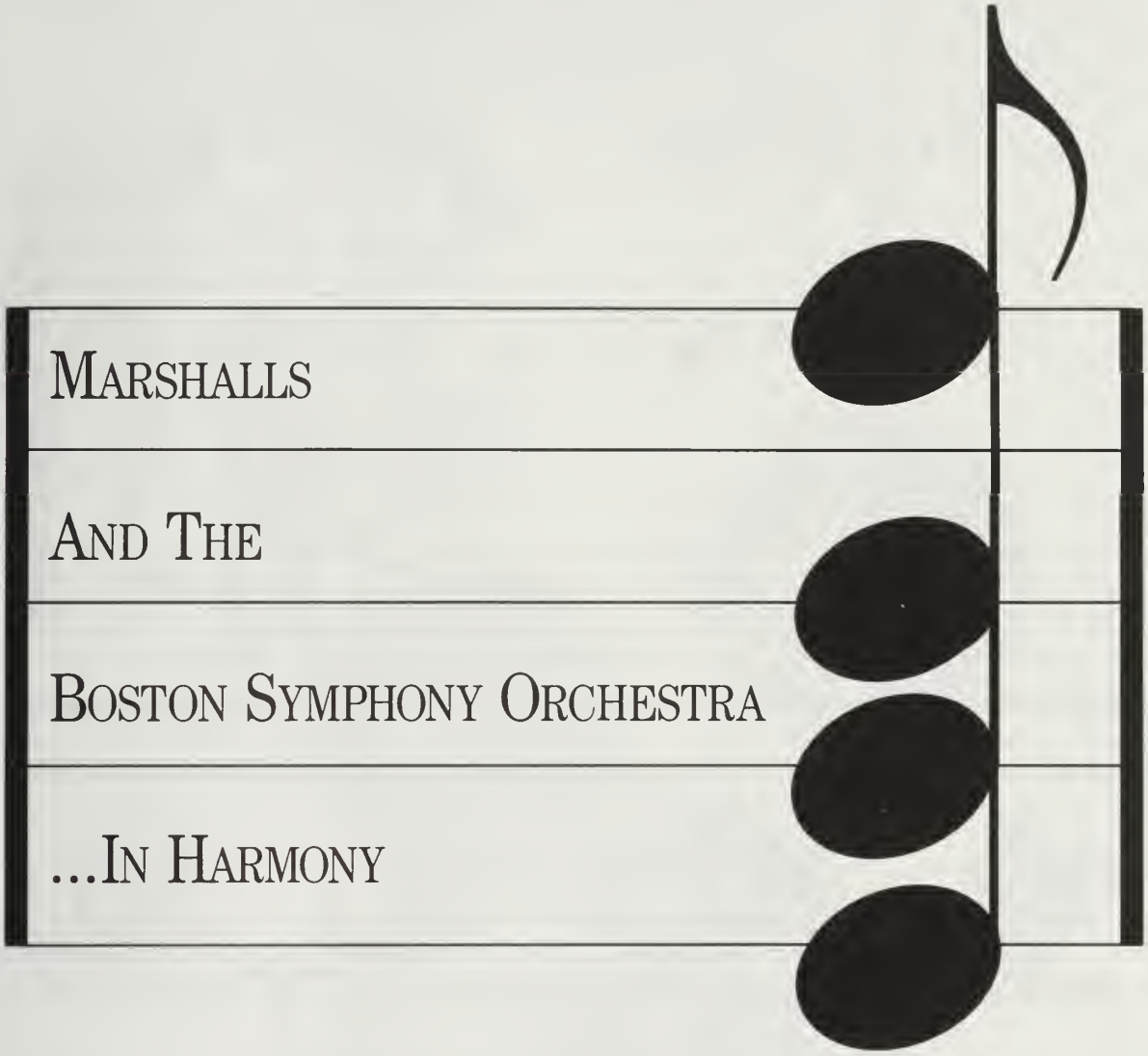

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Happy Holidays

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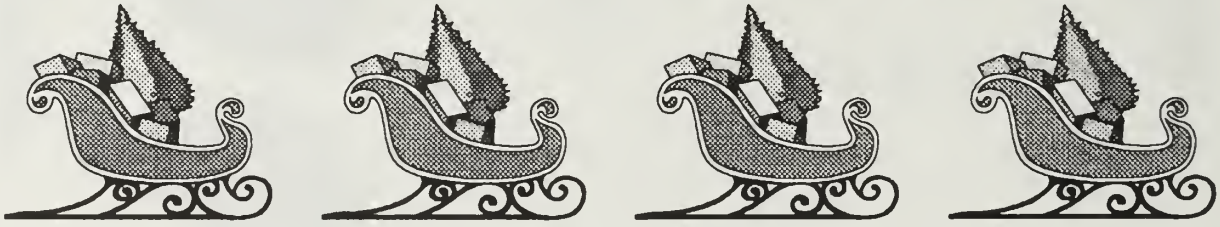

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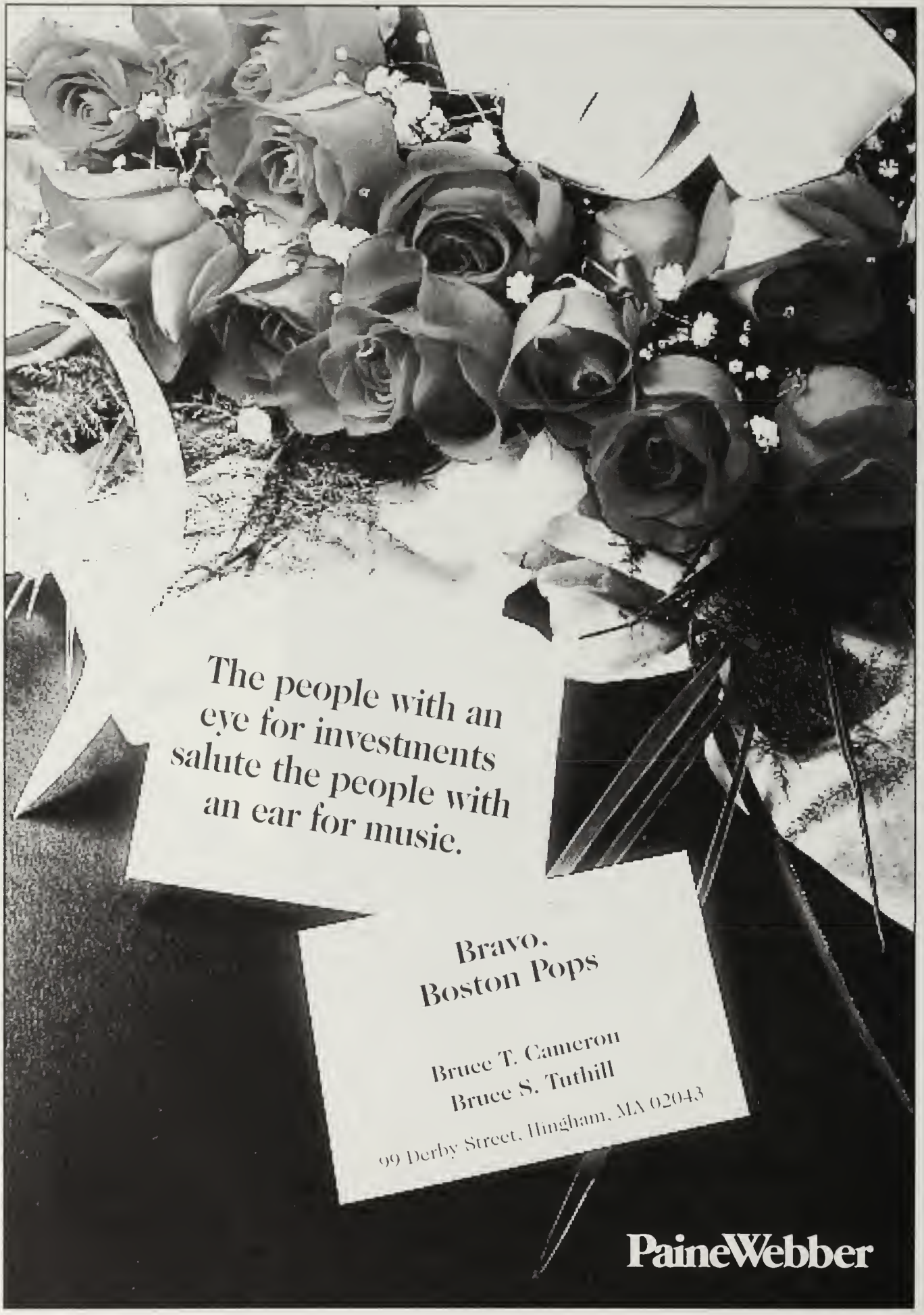
The people with an eye for investments salute the people with an ear for music.
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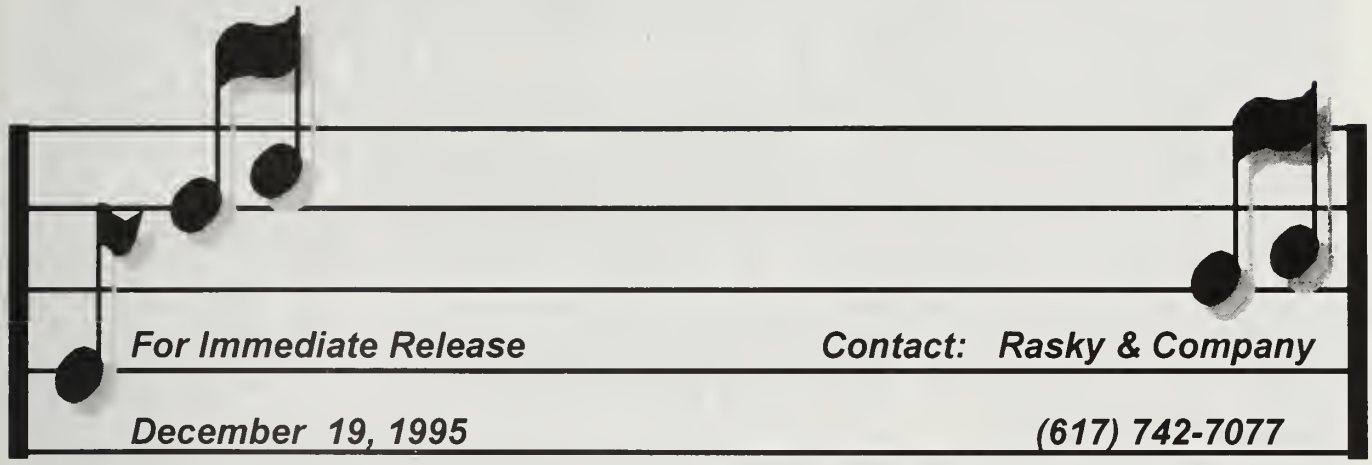

Season's Greetings

(Boston) May the joyous sounds you hear tonight continue to fill your *Holiday Season*.

❄❄❄

Rasky & Company
Public Strategies, One Beacon Street, Suite 1320, Boston, MA 02108

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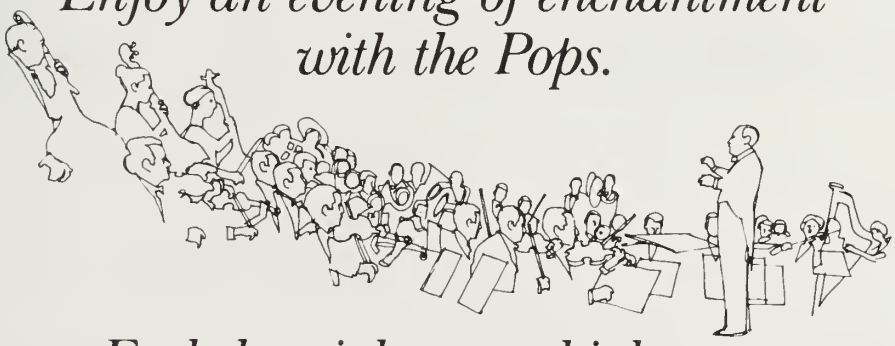

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The Boston Symphony Orchestra and
the "A Company Christmas at Pops" Committee
hope that you had an exciting and memorable evening
and that you will join us again for
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Thank you for your support.

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(Please note that seating for this event is assigned on the basis of registration date. The first 100 packages sold will contain two floor tables and six balcony seats. Remaining companies to register will each receive an all-balcony package.)

Season's Greetings!

May you and your loved ones
share the blessings of a truly joyous holiday season
and all the best in the new year!

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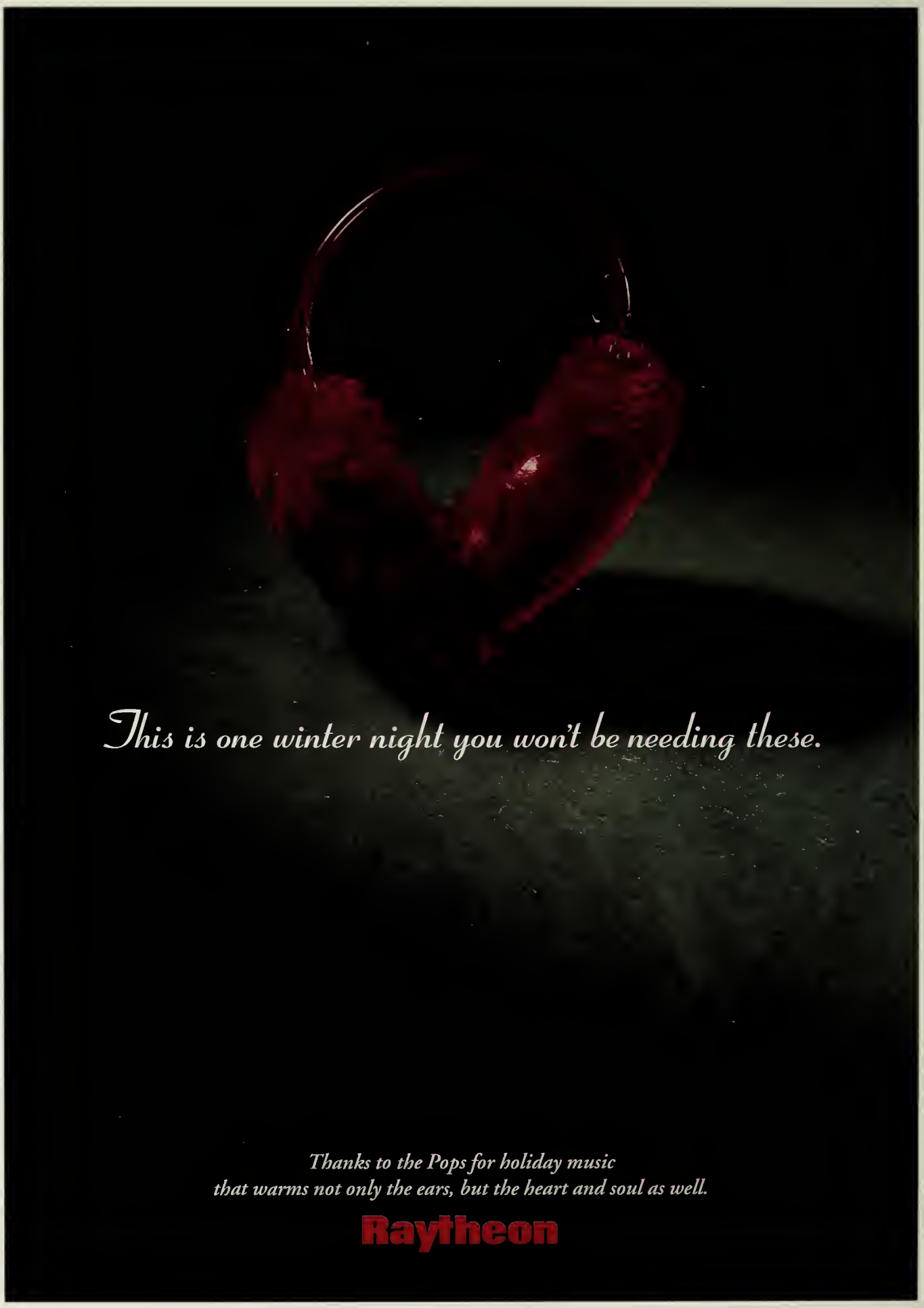
This is one winter night you won't be needing these.
Thanks to the Pops for holiday music
that warms not only the ears, but the heart and soul as well.
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